



# TIRANA INTERNATIONAL FILM FESTIVAL

# TIFA

Alternative thoughts, similar Views

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UNDER THE AUSPICES OF THE MINISTRY OF CULTURE, YOUTH AND SPORTS OF ALBANIA

In Millenium 2: T.I.F.F. '03 Starts Competition

## 16 films from 10 world countries in 200 minutes

It is surprising how the "competition" has triggered emotions to those who are used to cause them to the others. This way started Tuesday the race of a Festival where the first 16 participating artists in the International Festival of short film have faced with their colleagues, the juries, the Capital's public present in the Millenium 2 cinema in Tirana.

Eight fictions, two documentaries, four animations and two experimental films with a geographic extension from Albania, Britain, Belgium, Canada, Germany, Italy, Luxembourg, Montenegro, Netherlands and Ukraine presented a differently built piece of life from different prospects. We can say it, why not, that it was a swift walk across the world where many characters with "alternative thoughts and similar views" displayed the cinematography of their



proper countries as well as individualities. This entire world of cinema was managed to be conveyed only in 200 minutes, a commodity possible to be offered only by the short film on basis of which all this activity has been raised and where one can experience all kinds of emotions.

In this way, one could laugh with Berry, the domestic of the British director Suzi Ewing but also shed some tears and then applaud the courage of the "little" clockmaker of the Ca-

nadian Frenk Wimart.

Further on, one could try to find his/her proper self in the tram no. 9 of Koval Stefan in his trip to nowhere or stop for a moment and start following, just like his dog, the young boy Hilo of the Albanian Bujar Alimani to realize that in this big unlimited world there is place for all people.

It seems like Millenium 2 has had room also for the rumors turned into a mania for the poor Nichola of Vincent Hazard, which are apparently

impossible to walk away of.

But, room seems to have been found also for some "Relax" coming from Kosovo's Kaltrina Krasniqi, order that the "machine employee", as she tells in the film, realizes that freedom cannot be sidelined.

And perhaps, in this huge world the big screen offers there is room also for fairy tales of the type of AngloBilly Feverson, flying with angels, the Heaven, God, as well as for the hypnotic smile of brunette muses saying, "you should make movies".

The Millenium 2 cinema received many people as well as the juries which had the duty to judge and evaluate films.

The cinema saw also many filmmakers of all ages, most of whom did not hesitate to say briefly that "the festival is fresh and nice", and that "films have been well-selected and authors have quality."



Intervista me Michael Hannigan, Drejtor i Festivalit të Filmit Cork - Irlandë

# T.I.F.F. '03 Good Snapshot of Short Film

- When did you first come to hear of Albania?

- Well my first knowledge on Albania dates back to the school days. I knew at that time that Albania was a communist and independent state like China. I was also aware of its isolation. It was a kind of intriguing to me as my teenage impression of Albania corresponded to a fortress where no one was allowed to enter.

- When did you manage to enter this fortress?

- When I met with the director of T.I.F.F. 2003, Agron Domi to whom I was introduced by a colleague of the Cork Film Festival working in Tirana. The meeting would have served to know each other better and to be here now.



*This festival is a very good snapshot of the short film today and it is promising to have great potential.*

somehow been neglected. The Cork Film Festival has created a type of partnership with T.I.F.F. 2003 and we hope that the cooperation be continuous.

- 81 short films from all over the world are involved in the competition. What is your opinion?

- It is a quite exciting fact. This festival is a very good snapshot of the short film today and it is promising to have great potential. It is at the same time exciting to see nothing but shorts. They are films which need a great attention as they present a story and message in few minutes. On the other hand, after seeing the selection of these films we are going to invite some of them in the Cork Film Festival.

- Could you tell me how do you see the Albanian cinematography and how much are acquainted with it?

- I know very, very little about the Albanian film and cinematography. I am expecting for the festival to learn something more about it.

- How did you receive the

idea of an International Festival of short films in Tirana?

- When Agron Domi briefed me with the idea and explained to me that it was all about a short film festival I immediately embraced it. We have tried to promote the short film as it is a very sophisticated way of art that has

## OPINION

Mevlan Shanaj

### T.I.F.F. '03 a Stimulating Activity for the Work of Filmmakers



Director/Actor/Producer

Every time a festival is held, it offers, besides its values, also stimulating emotions for the creative work of every filmmaker. I think it is a very positive sign that, even though Albanian filmmakers have participated in other international festivals in the world, it is the first time that such an event is initiated in

Albania. It is a great thing that different cultures, different productions are screened and involved in a competition here. I will call the festival a success in the road of Albanian cinematography, being it an alternative for more important developments in this field. As a matter of fact, by having already participated in international festivals, Albania is certainly competitive in this arts field, considering at the same time the fact that it is a relatively new cinematography as compared to other European countries. In this viewpoint it has awakened interest and has shown that there are efforts to work with all means in achieving high levels.

Fatmir Koçi

### T.I.F.F. '03 Original in its Kind



Director

There are no doubts that I consider it a great achievement holding an international film festival in Albania, especially one of short films, such as animation films and fictions. On the other hand, this is a very difficult job, as here in Albania films of this

kind are only a few. I would consider this festival as original in its kind.

When learning of the project from one of the organizers, Ilir Butka, I felt happy for the interest dedicated to the cinematographic art. I believe it will be a great success, as Agron Domi as well is a brilliant organizer. Even though I have not yet watched the films presented in the event, I can say that this festival is an initiative to be highly appreciated and at the same time supported with all the financial means available by the state institutions.

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Today in Millenium 2

Today in Millenium 2

# Artistic, Animation, Documentar, Experimental/Student in Second Day of Competition



1. Javier Rebollo - Spain  
*In Separate Beds (Fiction)*  
19 min.

Everydays passenger sits in emty wagon, trying to imagine each other's life. They only look forward to get home. Hope tomorrow brings another day...

2. Vladimir Perovic - Serbia & Montenegro  
*Vanishing (docum.)* 17 min.

The film tries to be a metaphor for vanishing of one nation.



3. Artan Marku - Albania  
*Stonecutter (anim.)*  
6 min, 20 sec

The stonecutter creates a couple, taking life from the breathing of birds. He gave their his own heart, to protected them from Evil.

4. Jean-Marc Vervoort - Belgium  
*Blind (fiction)*, 17 min  
The strange voyage of a "Top model" become blind, who decides to link her destiny to her dog become mad.



5. Alessandro Dominici - Italy  
*The Last Gunman (fiction)*  
10 min

A man roves the vastness of a deserted industrial plant, ready to grab his gun. Hat, boots, belt: the last gunman is going to face the hardest of challenges...

6. L. Vellerie, M. Gastaldi, S. Crombet - France  
*OTSU (anim.)* 5min. 38 sec.



Once upon a time, an old exentric fascinated by the MOON and living in a garbage dump, is knocked by an apple which falls from up. It makes him decide to find out where it comes from and to realize his dreams. It's a story about a puppet who leaves his stage set to find out who or what is looking him from up.

7. Victoria Harwood - U.K.  
*The Visitor (fiction)*, 20 min.



The visitor believes that love is easily destroyed. When he meets Izabela the destruction of her love for her husband becomes a greater challenge than he anticipated. He finds himself falling in love for her with tragic consequences.

8. Dan Boord/Luis Valdovino - USA  
*Cocteau Cento (exp.)*, 5 min., 49 sec.

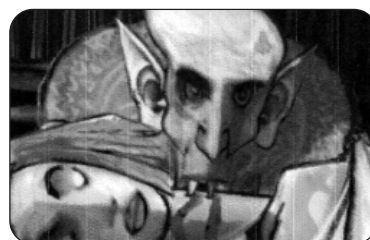
This experimental video takes the form of a cento — a literary work made up of parts from other works. It pays homage to the work of the poet, playwright, artist and filmmaker Jean Cocteau.



9. Jorge C. Dorado - Spain

*Lines of Fire (fiction)*, 20 min.  
1937. Spanish Civil War. An isolated psychiatric hospital in the National Zone. Teresa, a young militia-woman, is waiting news from her fiancé Santiago, who is been missing in the front of Madrid. Pedro, young assistant is the only one who is willing to help her and to feed her hope.

10. Panayiotis Fafoutis - Greece  
*The Howker (fiction)*, 12 min.  
A traveling salesman changes the life of a married couple, who owns a tavern in rural Greece.



11. Zoltan Horvath - Switzerland  
*Nosferatu Tango (anim.)*, 12 min.

A mosquito falls in love with a vampire... A fable that shows how blind love is.

12. Kitao Sakurai - USA  
*Coda (fiction)*, 11 min.  
A single violent incident becomes an apocalyptic catalyst in the lives of five school

boys, disfiguring each emotionally.

13. Simone Salvemini - Italy  
*The Traffic-Lights Brothers (doc.)*, 8 min., 45 sec.

Two Albanian brothers refugees in Brindisi with there intuitively employed themselves as local traffic wardens, resolving the traffic problems under the bridge in a crucial point in the city's traffic. After 12 years they are still there, indispensable but, yet, still illegal.

14. E. Chauvet, V. De Baulieu - France  
*The Lift (anim.)*, 5min, 58 sec.



How, in a staggered universe, an obsessed sculptor satisfies his passion for a mysterious stranger.

15. Riccardo Marchesini - Italy  
*Rose's mouth (fiction)*, 29 min.  
A little cinema of the outskirts risced to lose the public. In these moment arrives in the village an arts menager, whom change the destiny of the cinema and of the whole village.

16. Keum-Tack Jung - USA  
*Free Line (fiction)*, 4 min.



"Free Line" is a collaborative project combining experimental animation with computer-generated sound.

# The Long Road of the Albanian Cinematography Toward Recognition

At the time when the world cinematography was walking with quick rhythms in the beginning of the 20<sup>th</sup> century, the Albanian cinematography entered considerably late in the way of its development. The art and technique of this genre, conditioned by the economic and political reality of the country, reached an institutional level only after 1945, while as the first filmic show is marked one of the works by the painter from Shkodra (north Albania) Kole



Spartak Pecani, Bardhyl Martiniani / Faraway Time/

Idromeno, in 1912. But, the Albanian reality in the beginning of the 20<sup>th</sup> century did not pass unnoticed by foreign cinematographers. It is depicted in a series of films the oldest among which is considered the Italian film "Albania Ribelle" (Rebellious Albania), realized by the Italian Turin-based cinematographic association "Cines", in 1909. The proper conditions for the development of the Albanian cinematographic art were created by the first enterprise of this type established in 1946. The establishment of the chino studio "Shqipëria e Re" (New Albania) in 1952, which would in the following decades bear the burden of this art raised on technical and industrial bases the production in this art field.

The first fiction film "Tana" was produced in 1957, while only 1975 would mark the first animated film, "Miri and Zana".

Shqipëria e Re cinematographic



Views from the Film "Poppys on the Wall"

studio was composed of three profiled sectors, respectively the fiction, the documentary and the animated film, adding the state film archive, ateliers and others. During the 1970-1990 period the cinematographic production included an annual activity of 14 fictions, 40 documentaries and chronicle films, 16 animation films and of different techniques.

Many of the Albanian films of the 1970s and 1980s were honored with international awards, while an entire generation of filmmakers, scriptwriters and artists was created. Among the most outstanding are included K. Dhamo.



Views from the Film "The Forest of Liberty"

Dh. Anagnosti, V. Gjika, Xh. Keko, V. Milkani, V. Priifti, K. Çashku, E. Mysliu, S. Kumbaro etc.

In the 1980s, the Albanian cinematography appeared to detach from the total control of the communist system, getting closer to real life, and showing that the Albanian

reality was not only painted with bright colors.

The success of Anagnosti's films lies particularly in his laying off with the practice of illustrating screenings, penetrating in the literary work and especially in the creative interpretation of characters.

Albania's transition into a global economy opened prospects for many young filmmakers, creating them the opportunities to study and forge closer contacts with the world cinematography.

The period after 1992 saw emerging names of new directors such as Gjergj Xhuvani, Fatmir Koci, Artan Minarolli. The participation and honoring with awards of these directors in several international film festivals as the Festival in Salerno (Italy), Canne Festival and Festival of Venice showed that the Albanian cinematography had already overcome the isolation circle and had integrated in the world cinema-



The Flame of the Mountains/1982/Cast

tography. Among the most qualitative films are mentioned "Kolonel Bunker" (Colonel Bunker) of K. Çashku, "Funeral Biznes" (Funeral Business) and "Parrullat" (Slogans) of Gj. Xhuvani, "Zemra e nënës" (The Mother's Heart) and "Bolero" of Besnik Bisha, "Tirana - viti zero" (Tirana - Year Zero) of Fatmir Koci.

With equally positive notes we could speak of the animated as well as the documentary film that, despite transition hardships, underwent a significant qualitative growth and a geographical mapping in their presentation. Thus, the generation of veterans in the animated film represented by V.

Droboniku, B. Kapexhiu, T. Dhoksani were joined by the new names of A. Dauti, A. Muharremi, A.

Maku, S. Taçe, G. Qendro and others. Meantime in the field of the documentary film, along with distinct names of E. Keko, I. Pando, V. Çeli, K. Gjona, Y. Pepo, R. Gjoza other new figures would reconfirm their artistic values, such as P. Vasi, E. Milkani, etc., who achieved to be awarded in many international festivals of the documentary film.

## Projection of the films in T.I.F.F '03

### Session I

All the day, Time: 11.00 - 13.00  
15.00 - 17.00

Enter for the public free

### Session II

All the day, Time: 18.00 - 20.00  
20.30 - 22.00

Enter for the public with tickets